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"OH, DENNIS, DEAR,"

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Oh, Dennis, dear, the wintry blast
Is sighing through the willow,
And still you said you'd come again
Ere Autumn leaves were yellow.
Oh must I wear the willow branch?
The sad forsaken willow;
I'd rather far the whispering grass
Waved o'er my lonely pillow.

How tender were the words you spoke,
Dear Dennis, when we parted.
The hopes you breathed while still to you
I clung nigh broken-hearted.
You kiss'd away my tears, and said
You'd come ne'er more to sever—
Ere yellow were the Autumn leaves,
I'd be thine own for ever.

My heart is sore with trembling fear,
Oh, Dennis, can'st thou leave me,
All hope is fading in my soul—
I die, if you deceive me.
But list! what, stirs the willow boughs?
Who steps across the river?
Oh, Dennis, 'tis thine own dear self,
Oh, Dennis, thine for ever.

BOOSEY & SONS, Holles-street.

REVIEWS.

THE sonatas and other instrumental works of Beethoven have long been procurable, in various editions more or less complete, by the English amateur and professor of music; but his songs—which, whatever some critics may assert, comprise just as many beauties in their way—have been very sparsely circulated, and comparatively little known. They have never been collected and published, with or without English text, under one head, so as to be used or referred to without inconvenience. The recent appearance, therefore, of a volume which, to judge from its title-page, was evidently prepared with so desirable an object in contemplation, must have elicited unanimous satisfaction. Such a volume must set matters right, and place Beethoven's vocal music—among lovers of art in this country, where his name is unanimously revered—on the same familiar footing as his instrumental compositions. We believe that this conviction tended to bring the new work into considerable vogue; and it has hitherto passed muster without a question as to the integrity of purpose, and high respect for Beethoven, that should have swayed its projectors in the course of its progress through the press.

"*The Songs of Beethoven*," with the original text—edited and adapted to English words by William Hills—is the publication to which we allude. We have but one charge to prefer against it; but that one is of a tolerably serious complexion. *The Songs of Beethoven* is a palpable misnomer—doubtless unintended, but not the less calculated to deceive. There are not above half the songs. We allude, of course, to the isolated songs—derived neither from opera nor cantata, from oratorio nor from any sacred or secular compositions on an extended scale, but merely songs *per se*, composed and published without reference to any context. Had Mr. Hills entitled his work—*A Selection from Beethoven's Songs*, or *The Songs of Beethoven*—Vol. I.—leaving it to be understood that another volume might follow in due course, there would have been no objection to make; but as the matter stands, we must strongly protest against such a title as he has invented being affixed to a compilation manifestly incomplete. It is as well, however, to substantiate our accusation against Mr. Hills by a few facts and data.

The interesting Catalogue ("Critical, Analogical, and Anecdotal") of Beethoven's compositions, drawn up by Herr W. von Lenz (in his enthusiastic treatise, entitled *Beethoven et ses Trois Styles*), and divided into four sections—the first under the category of numbered works (*Opera*), the second under that of numbers only, the third and fourth under that of letters—enumerates all the chamber songs of the great musician. Let us take them as we find them there:—

"Sechs geistliche Lieder, von Gellert," Op. 32.

Of these songs (dedicated to the Countess Browne, the wife of one of Beethoven's staunch adherents, to whom the set of trios for violin, viola and violoncello, and the pianoforte sonata in B flat, Op. 22, are inscribed) the volume of Mr. Hills (although bearing the comprehensive title of *The Songs of Beethoven*) does not contain a single example. One of them—the *Busslied* (in A minor)—is remarkable as having been arranged by Prince Nicholas Galitzin (to whom the so-called "Posthumous" quartets in E flat, B flat, and A minor, are inscribed) as a *funereal quintet*, dedicated to the "manes" of the illustrious composer.

The next reference in Herr Lenz's catalogue is to the famous "Adelaida," Op. 46, which, we need scarcely add,

has for substantial reasons not been overlooked by Mr. Hills, —although he has erroneously marked it "Op. 52."

The grand *scena*, for soprano-voice, and orchestra—"Ah, perfido" (Op. 48)—although arranged by Beethoven himself with pianoforte accompaniment,* is omitted from *The Songs of Beethoven*.

The veritable Op. 52—which comprises, in Simrock's catalogue,† eight songs—

"8 Lieder, mit Begleitung des piano, von Claudius, Sophie Mereau, Goethe, Bürger, and Lessing—"

and to which the catalogue of Peters‡ adds four others—is more fortunate. In his collection of 31 songs, Mr. Hills has included eight of these—viz.:—

- No. 2—"Feuerfart" (Sophie Mereau.)
- " 3—"Das Liedchen von der Ruhe" (Bürger.)
- " 4—"Maigesang" (Goethe.)
- " 5—"Molly's Abschied" (Bürger.)
- " 6—"Ohne Liebe" (Lessing.)
- " 7—"Marmotte" (Savoyard Song.)
- " 7—"La Partenza" (Metastasio.)
- " 8—"Ich liebe dich."

thus abandoning no less than four out of the series, which, with the six *Geistliche Lieder* and "Ah, perfido," already brings his sins of omission to the number of eleven.

From the renowned Op. 75, dedicated to the Princess Kinski;§—

"Sechs Lieder, mit Begleitung des piano, von Goethe"—

—Mr. Hills has appropriated the four which have attained the greatest measure of popularity—viz.:—

- No. 1.—"Kennst du das Land" (Mignon's song in *Wilhelm Meister*.)
- " 2—"Neue Liebe, neue Leben."
- " 3—"Es war einmal ein König" (The Song of the Flea, in *Faust*.)
- " 4—"Gretel's Warning" (*Faust*.)—

throwing aside two, however—"An den fernen Geliebten" (which must not be confounded with the more celebrated *Liederkreis*), and "Der Zufriedne," of almost equal merit. Thirteen songs omitted from "THE songs, &c.!" But we have not yet nearly achieved our task.

From Op. 82, consisting of four songs and a duet, to Italian words;—

"Vier Arien und ein Duett, mit piano" (the German text adapted by Schreiber)—

the English editor has selected two—viz.:—

- No. 1.—"Dimmi ben mio che m'ami,"
- " 2.—"T'intendo si mio cor"—

dispensing with two which we cannot but regard as at least their equals—"Che fa il mio bene" (a genial *aria buffa*), and another "Che fa il mio bene" (*arietta assai seriosa*), setting forth the anxiety of an impatient lover—to say nothing of the charming duet, "Odi l'aura che dolce sospiro" (sixteen omissions from "THE," &c.!)

From Op. 83 (dedicated to the Princess Kinski)—

"Drei Lieder, von Goethe, mit Begleitung des Piano, von Goethe," Mr. Hills has taken all, but only placing the first (composed for "Bettina")—"Wonne der Wehmuth, trockenet nicht Thränen"—under the accredited *opus*—attaching to the

* The orchestral arrangement, in the catalogues of Whistling Artaria, and Breitkopf, is numbered Op. 65; but Herr Lenz thinks himself justified in preferring and adopting the *opus* which, in the catalogue of Peters, is affixed to the pianoforte adaptation.

† Bonn.

‡ Leipsic.

§ To whose husband the Mass in C (Op. 86) is inscribed.

|| Composed for Beethoven's favorite Madame Brentano ("Bettina von Arnim") to whom he addressed it, with a letter containing the following glowing sentence:—"Seit ich Abschied von Dir genommen, liebes, liebes Herz."

third—"Mit einem gemahlten Bande"—the name of Reissig (instead of Goethe) as poet—confounding it, probably, with some other song; and giving to the second—the well known *Sehnsucht*—"Was zieht mir das Herz so?"—no *opus* at all.

Omission, No. 17, is "An die Hoffnung"—song to poetry, by Tiedge (dedicated to Princess Kinski), Op. 94. "An die ferne Geliebte" (*Leiderkreis*, or cycle of songs), to texts of Jeitteles, dedicated to Prince Lobkowitz*, one of the most constant and liberal of Beethoven's patrons (Op. 98); and "Der mann von Wort," words by Kleinschmidt (Op. 99), are appropriated by Mr. Hills, who, it may be added, has done wisely not to ignore them, especially the incomparably beautiful *Liederkreis*, justly styled, by Robert Schumann, the most intensely passionate of all love songs. The eighteenth omission of Mr. Hills is Op. 100:—

"Merkenstein nächst Baden, Gedicht von Ruprecht, für eine oder zwei Singstimmen, mit piano."

"Der Kuss"—(words by Weisse)—

"Ich war bei Chloen ganz allein"—*ariette für ein Sopran. stimme mit piano*—

which, although marked Op. 128, is evidently an early work; "Der Wachtelschlag" ("Song of the Quail"), to a poem by Tiedge (placed by Lenz in his second section, as No. 24, but in the catalogue of Whistling, as Op. 24, together with the noble sonata in F major for pianoforte and violin); and a second "An die Hoffnung," poetry also by Tiedge, marked No. 32 by Lenz (Op. 52, by Peters); are all comprised by Mr. Hills in his collection; as also No. 38—"Die Sehnsucht"—consisting of four short melodies (Goethe) with pianoforte accompaniment. The *Blümchen der Einsamkeit* (Flowrets of Solitude), six songs to Reissig's words (third section—letter A—Lenz's Catalogue):—

- No. 1.—"Die stille Nacht" (*Sehnsucht*)
- " 2.—"Ich zieh' ins Feld" (*Kriegers Abschied*)
- " 3.—"Der Frühling entlütet" (*Der Jungling in der Fremde*)
- " 4.—"Einst wohnen süsse Ruh" (*Anden fernen Geliebten*—No. 3)
- " 5.—"Zu schuf das Glück" (*Der Zufriedene*)
- " 6.—"Welch' ein wunderbares Leben" (*Der Liebende*)—

swell out the omissions to no less than four-and-twenty, which, added to several other fugitive pieces, to be found lettered in the third and fourth sections of Lenz's catalogue, form an important gap in the catalogue of Beethoven's songs, and justify us in protesting against the title-page with which Mr. Hills has dignified his thus very incomplete, however otherwise satisfactory, edition. Among the lesser known songs, Mr. Hills has included "An die Geliebte" (text of Stoll); "Das Geheimniß" (text of Wessenberg); "Als mir noch die Thräne der Sehnsucht nicht floss" (anonymous); "Ich denke dein, wenn durch den Hain" (*Andenken*), words by Matthison, the poet, of "Adelaide" (Op. 72, the same *opus* as *Fidelio*—which Lenz places in his third section); "Der Lebt ein Leben wonniglich" (*Lebensglück*—"Sympathy"), poetry by Kosegarten, or—as Lenz makes it out—by Tiedge; and "Wenn die sonne nieder sinket," an *Abendlied* ("Evening song), which though marked Op. 103, is not named by Lenz, who arriving at that *opus* says briefly: "*Il n'y a pas d'opera*, 103." On the other hand, while inserting a piece of the existence

* To whom are also dedicated the Six Quartets, Op. 18, and other works of great interest.

† Introduced (although written for a *soprano* voice) with such success by Mr. Sims Reeves at the Monday Popular Concerts.

‡ *Eleonore, on die eheliche Liebe*.

of which even the enthusiastic author of *Les Trois Styles* seems, unaware, Mr. Hills strangely omits one of the most widely known of all the songs of Beethoven—the *contralto* air, to the words of Haydn's Italian biographer, the Abbé Carpani,—the very popular "In questa tomba oscura."

With regard to the general correctness of the musical text, and the manner in which the German words are done into English verse (remarkable alike for freedom and elegance), we have only unreserved praise to award; and if Mr. Hills will publish the second edition, which we feel sure awaits his work, as "*The Songs of Beethoven, Vol. I.*," and insert a promissory note for the speedy appearance of Vol. II., we shall be happy to cancel the foregoing somewhat critical analysis, and write another in a different tone. Meanwhile, in so important a matter as the works of Beethoven, the musical public must not be deceived.

MUSIC AND THEATRES IN PARIS.

(From Our Own Correspondent.)

February 1st.

Good music, like wine, acquires a still finer tone from age, and the musical port that has just been brought from its cell, after a seclusion of more than fifteen years—for it is as long as that since the *Matrimonio Segreto* of Cimarosa has been performed in Paris—is no exception to the rule. When this opera was last played, Lablache filled the part of Geronimo; it is Signor Zucchini who has now the difficult task assigned him of assuming the character after him. The parts of the two sisters and the aunt, Carolina, Lisetta, Fidalma, are performed by the Signoras Alboni, Penco, and Dottini. The other principal parts are filled by Signori Gardoni and Badiali. The trio of the first act, with the fine air Gardoni sings, "*Pria che spunti*," obtained an encore, and indeed the entire performance seemed to give unmitigated satisfaction. It is now sixty-nine years since Cimarosa composed the *Matrimonio Segreto*. At the Grand Opera, the rehearsals of Prince Poniatowski's opera, *Pierre de Médicis*, which were interrupted momentarily by the loss of M. Girard, are going on with renewed vigour. It is on the production of this composition that M. Dietsch will enter on his new functions. The representation at the Opéra-Comique, by particular desire, of the *Pardon de Ploërmel*, on the 22nd, was attended with the greatest success. An overflowing house, large receipts, and immense success to the artists. It is only natural that, with these results, the managers should avail themselves of these extra performances; so the *Pardon de Ploërmel* was again given on the 29th without detriment to the week-day performances. They announce in their bills a new comic opera, to be given next Saturday. It is in three acts, the libretto by MM. A. Dumas and De Leuven, the music by M. Ambroise Thomas. The title is *Le Roman d'Elvira*. The indisposition of M. Faure has obliged the management to defer their project of bringing out *Don Juan*; indeed, M. Troy is still singing his part in the *Pardon de Ploërmel*. The following paragraph that I extract from *Le Nord* seems to put an end to the rumours that have been circulated lately relative to a change in the management of the Opéra-Comique:—

"The affair relative to the sale of the Opéra-Comique has not been concluded. They say that the shareholders have disbursed fresh sums, to insure the future direction of the theatre remaining in the hands of the present manager."

The little operetta in one act (the music by M. Henri Caspar, the libretto by M. H. Cremieux), brought out on the 21st at the Théâtre-Lyrique, is a gay and sparkling little composition; the dialogue is not wanting in wit either. There is nothing very original in the tale, which runs somewhat thus:—Mlle. Gabrielle has been sent for home by her aunt the Marquise d'Ambert, of whom she stands in great awe—to be married. To whom, she knows not, and is told not to trouble her head about it. As she is journeying home

attended by her maid, she meets on the road a very charming cavalier attended by his man. It is but natural that the gentleman should be polite to a young lady, and, of course, they end by falling in love with each other. Arrived at home, Madlle. Gabrielle finds her terrible aunt has gone out, and to frighten her admirer away, who persists in calling and renewing his addresses, she dresses a figure up to represent her aunt, and pretends she is asleep in her chair, so that each time the gentleman begins his declaration, she exclaims thus, "*Ma tante dort.*" Thus debarred from finishing his speech, he reluctantly goes away, but his servant has meanwhile found out the trick and tells his master, who returns to the house in a great rage. Ere this the aunt *in propria persona* has returned, and in reality fallen asleep in the very chair previously occupied by the lay figure. When the lover is told so now he, of course, still believes it a trick. The dreaded aunt is rudely awakened up, and a terrible scene ensues. The rage of the master turns against the servant, and perceiving him as he thinks peeping through a small aperture, he passes his sword through the partition, after the manner of Hamlet and Polonius, and Scapin is supposed to die; but it turns out to be only the doll, which the cunning valet had dressed up in his own clothes, fearing the rage of his master, whom he had led unwittingly into error. All ultimately ends happily, the surreptitious admirer proving to be the very man to whom the aunt had destined her niece. Madlle. Ugalde plays the part of the young lady's maid, Martine; and Meillet that of Scapin, the servant. Next week the first performance will take place at the Bouffes-Parisiens of the *Carnival des Reves*. Now that the gay season—the real season of Paris—is set in, all in the theatrical world is going on as actively as is the lyrical. The Théâtre-Français (and the Odéon as well) has observed the laudable custom of celebrating the anniversary of the birth of Molière, which occurs on the 15th of January. This year it has been celebrated at the first theatre by a little *à-propos* in one act, and in verse, written by M. Henri Boemier. It serves less as an independent piece than as a prologue to the *Malade Imaginaire*, which was given with the little *intermèdes*; these proved the most amusing part of the evening. Got, who is so excellent an actor, came out as a singer also on this occasion; and in the scene of *Polichinelle et des Archers*, was especially good. The *à-propos* at the Odéon was written by a young beginner, M. Alexis Martin. The management of the Gymnase has just engaged M. Desrieux, a comedian from the Porte St. Martin. At the Vaudeville, M. Octave Feuillet has just been reading to the artists a drama in five acts, entitled, *Camille*. It is destined to succeed the *Pénélope Normande* of M. A. Karr. Gil Verès announced his benefit at the Palais Royal on Saturday last. At the Ambigu-Comique, Mad. E. St. Marc Rousseau is engaged; she is to fill a part in the *Compère Gullery*, written by M. Victor Lefaur.

An event of great interest, and which is anxiously looked forward to, is to take place here on the 11th of March. The first festival of the Universal Philharmonic Society, under the direction of Monsieur Jullien, of London, will be held in the Cirque de l'Impératrice. Grand preparations are being made for this inaugurative festival; six hundred musicians are preparing themselves to do honour to the magic *bâton* that has directed for so many years still larger numbers in the metropolis, where he has ever been so great and deserved a favourite. These concerts will now have for the Parisians all the charm of novelty, and cannot fail in proving successful.

Various concerts have been going on in Paris. J. Becker, ere giving the concert he intends to in the new salons of Erard, has been playing at a private *soirée*. He performed Paganini's variations on "Di tanti palpiti" and a grand *fantasia* on the theme of "Nel cor più non mi sento," by the same author. He was encored in the *Ronde des Lutins* of Bazzini. Madlle. E. Desmairis accompanied him on the piano.

M. Kimpel, the violinist, a pupil of Spohr, and *virtuoso de chambre* to the King of Hanover, has just come to Paris; he intends staying here some months, and will play in public. Amongst other performers at concerts, who are rising rapidly in the public favour, I must mention the daughter of Madame Cinti-Damoreau, Madame Marie Damoreau Wekerlin, who sang

last Saturday at a concert given by the Count de Morny with a sweetness and purity of intonation that delighted every one. Roger has returned to Paris; he has been to Dijon and Besançon. In the former town, the evening before the concert in which he was about to perform, while in a box at the theatre, witnessing a performance of *The Huguenots*, he was recognised by the spectators, and made the object of a regular ovation. Only by bowing from the front of the box could he allay this mark of tumultuous sympathy and admiration.

At the meeting of the *Académie des Sciences* on the 23rd of January, M. A. Cavaillé-Coll, manufacturer of organs, read a memorial upon the "Determination of the dimensions of the pipes of organs with respect to their intonation." This important question, which has occupied a great number of learned men from the time of Bernoulli to our days, has just been solved by that expert manufacturer, in an equally scientific and practical manner. The facility of calculation that this new theory effects, has enabled the author of it to put into the hands of his least experienced workmen, tables and rules, by means of which they can, by a simple arithmetical operation, or only with the compass, decide immediately, with the greatest exactitude, the real length of the tubes, and also the position of the nodes of vibration (*nœuds de vibration*), for the formation of new harmonical effects with which M. Cavaillé-Coll has enriched modern art.

The Cour de Paris was astonished, on Monday week last, by the petition of M. Sax, the instrument-maker, for a reversal of judgment. In consequence of the numerous law-suits which he has been obliged to institute against the many imitators of his instruments, he was obliged to declare himself insolvent. M. Sax, however, having assured his creditors of entire payment, and no opposition ensuing, the Court declared him reinstated (*réhabilité*), and the previous decree dissolved.

Two very interesting autobiographies are soon to be published. The first, that of L. Spohr, will come out in three volumes, the publishers being G. H. Wigand, at Gottingen. The second is that of the celebrated tenor, Wild, whose death was lately announced.

At the Theatre of the San Carlos, at Naples, a new opera, by Petrella, entitled *La Morosina*, has been brought out, but without much success. And at Milan also a novelty, in the shape of an opera, in four acts, founded on Victor Hugo's drama of *Marie Tudor*, and written by a Russian named Kachperoff, has just been performed at the theatre of the Carcano.

I forgot to mention that Mr. Victor Maisé, composer of the scores of *Galathée*, *Noce de Jeannette* and *La Reine Topaze*, has been named director of the vocal music at the Grand-Opéra, in place of Mr. Dietsch, who assumes the lead of the orchestra.

FOREIGN.

PARIS.—Whatever may be the result, let us state at once that the Music of the Future has just made a great noise in the Present. No one knows what posterity has in store for it, but one thing is certain, namely, that, in the year of grace 1860, on the 25th of January, at eight o'clock in the evening, the Music of the Future excited, in the good city of Paris, which in the morning was still most calm and slumbering in sweet artistic repose, one of those storms which arouse the most indifferent impassive men of quiet disposition, and send enthusiasts raving.

Those who did not see the Italian theatre on the evening in question have seen nothing. There is nothing I know of, except the Tower of Babel, and the meetings of the National Convention, which can convey the faintest idea of the feverish agitation among the audience, even before the first note of the first piece, and we were only at the prelude.

Richard Wagner had not yet arrived. The outbursts of the musical '93 were to begin on his appearance in the house. The various parties were merely face to face, observing and counting each other. Every one of that crowd, Frenchmen and Germans, persons of healthy or diseased minds, classicists and romanticists, were preparing his arguments, and, while some were resolved to approve without listening, others bore in their countenances the signs of having passed a sentiment of condemnation before heard.

Let us leave on one side this exclusive crowd, for art requires to be discussed, and devote our attention to those who, frankly and loyally,

had come with the purpose of listening to religiously and judging conscientiously a man, who, after all, is a profound musician, just as Victor Hugo is a great poet—due regard being paid to the distance between them.

All the artists of Paris were there. The ban and arrière-ban of composers, virtuosos, and professors, were assembled without having been summoned. The Press was seen in its full numbers, as if for a review. The Academy was represented by Auber. Berlioz, in the front of the boxes, had come to support by his presence his competitor from the other side the Rhine; that is fraternity, with a vengeance, or I do not know what is. Celebrities of all sorts, elegant individuals by the side of others more modestly clad, and, above all, a crowded general audience, proved to what a pitch curiosity had been excited by this first performance of the works of a symphonist, whom a certain portion—a very small one, it is true—of Germany presents to the world as the regenerator of music.

Good heavens! who would ever have suspected that, after Beethoven and Weber, music required to be regenerated!

Immediately he entered the house, this new Christopher Columbus was saluted with frantic acclamations. Was he thus received on the faith of treaties, or did his friends form what people have agreed on calling the turbulent minority? To render homage to truth, we must state that the roof appeared to fall in three times with the applause.

It was now that the orchestra, conducted by Richard Wagner in person, began the overture of the *Vaisseau Fantôme* (*The Flying Dutchman*). The effect of this first specimen was next to nothing. It was a protestation against the preliminary applause, a protestation justified, by the way, by the deafening disorder of the composition.

At the silence maintained by the audience, I heard a young German, close to me, exclaim, "It is just like your artists! If I were Richard Wagner, I would turn them all out!" (*sic*.)

I thought he was labouring under hydrophobia, and recollected with horror, that I was not armed.

The piece which followed was the famous march from *Tannhäuser*, very popular in Germany. In this instance, a flash of melody and very distinct rhythmical sentiment reconciled the real public with the composer, and unanimous acclamations saluted the brilliant peroration of the march. But is this really the Music of the Future? For my own part, I distinguished in this piece all the signs of our poor music of the present day, and I was delighted to welcome in it the modest qualities of a little composer called Meyerbeer. Bravo, M. Wagner! If that is your Music of the Future, I am perfectly willing to skip with you over two or three centuries, and I embrace the cause of progress. If, on the contrary, however, your music resembles the overture of the *Vaisseau Fantôme*, the introduction of *Tristan et Isolde*, and your *Sainte Graal*—Oh! in that case, I leave you, and, going backwards, ask our grandfathers Mozart and Haydn, for a little of their learned, good-natured simplicity and unostentatious science. With them, at least, one breathes, understands, is interested, and sings.

With you, on the contrary, when you take this pretended road of the Future, we are lost in fog, and can scarcely follow you. The guiding thread of the Ariadne, called melody, escapes from your grasp; the harmonic meanderings surround you so thickly and so closely, that we lose sight of you, and, in fact, not only of you, but of your idea, your subject, and your orchestra as well. Stop, I entreat you, M. Wagner! You are a man of great talent, but you are opening a dangerous road, on which many foolish young persons may perish, and on which artists will be destroyed, sooner or later—if the public does not set things to rights.

The public is the great master of us all—from the little up to the great. It is the public which decreed that Raphael was a great painter; Molière, a great thinker; Shakspeare, a great poet; and Rossini, a great musician. I am now speaking of the universal public; not of the public of a village, still less of a *coterie*, which sees and judges in a certain manner, because it lives in a certain country, turns round a certain centre, and drinks a certain drink. I am speaking of that cosmopolitan public, which takes its seat at every table, and chinks glasses with every nationality. That public, thank heaven! does justice on errors, and always brings back art, within a given time, to its true limits. That public, M. Wagner, may, perhaps sanction your *Tannhäuser* march and overture, but I trust, also, that it will lop off your method of musical metaphysics. Let foggy philosophy reign at the University of Heidelberg, but allow us to retain our own music, in which the heart speaks, the soul dictates, and the mind merely translates, like a slave, without thinking, and, above all, without quibbling.

It was under the immediate influence of these impressions that, after alternately rising and falling—a perfect *Bourse* in a state of

delirium—the whole audience rushed, like one man, between the two parts of the concert, into the saloon.

Here events assumed really colossal proportions. The *émeute* was at its height; I thought a provisional government was about to be named. It was a scene of tumult and confusion without parallel. "Ah!" exclaimed a fanatic, "it is Meyerbeer sublimated!"—"Excuse me," replied a Girondist, "it is Weber travestied!"—"It is the sonorous heavens!"—"Rather too sonorous!" cried a hundred others.—"It is the musical carnival!"—"It is the *ne plus ultra* of instrumentation!"—"It is chaos!"

All this time groups were formed and dissolved with feverish agitation. The Gluckists and Piccinists must have shuddered in their graves on seeing their great-grandchildren follow in their own impassioned steps. Really, I did not think the artists of Paris could be so greatly moved! Holy music! thou art not dead, then, and thy empire is a very real one, since thou cannot revolutionise us thus.

M. Wagner seems to be ambitious of the title of the Sonorous Prophet. He attains, in this respect, effects truly grandiose, but somewhat too persistent, which does not prevent him, occasionally, from making an undue use of the first string and exceedingly acute notes. At certain moments, his music is acid, and affects the nerves. For him, the orchestra is a mere plaything; he handles it with all the authority of science and experience, with great fire, and above all, with the fanaticism of an apostle. He very rarely discovers, however, any novelties of sound. Meyerbeer and Berlioz are the seekers in this department, and succeed much more frequently in astonishing the ear. A peculiarity, also, that fatigues the audience in the works of M. Wagner is an immoderate use of the chromatic and of ascending modulations; there is an almost continual want of tonality; nearly complete absence of melody. When the latter appears, M. Wagner repels it, as though it were something contemptible, and the hearer who fancied he was about to breathe, has merely just caught a glimpse of the oasis, to set out again more panting than ever, and, incessantly tossed about by a host of symphonic formulas which never end.

We must, however, say, and insist upon the fact, that M. Wagner is a great musician, only his tendencies are deplorable. Fifty years' perseverance in this course, and music would be dead, for melody would be killed, and melody is the soul of music.

To fulfil our duty to M. Richard Wagner, we must state that, independently of the march and overture of *Tannhäuser*, the piece of the nuptials of *Lohengrin* produced a great impression. Here again there was a little chorus partaking more of the Past than of the Future, and which I consider more French than German—if you doubt me, ask M. Auber. It is inclosed in a phrase of the violoncellos, taken up by the brass instruments, and intended to describe the unbounded delights of a grand festival.

It was after this last success that the public left the Salle Ventadour. But all was not over, and the scene of the saloon was repeated in the Passage Choiseul. The tradesmen of that peaceful locality were on the point of closing their shops. For half-an-hour, the same artistic and turbulent crowd affrighted, with its discussion, the echoes of that bazaar of industry. The consequence is that, for M. Wagner's next concert, there is some talk of doubling the guard, and stationing a swarm of *Sergents de Ville* around the Théâtre-Italien.—(*Ménestrel*.)

AMIENS.—23rd January.—*Le Prophète* has, at length, just been given with really extraordinary magnificence. The book and score produced a deep and general impression. The principal parts, judiciously distributed, were played and sung with great talent by M. Duprat, first tenor of the Marseilles and Lyons theatres; Madame Ismaël, as Bertha; and Mdlle. Erambert, as Fides. M. M. Castelmarmy, Rondeau, and Lebreton, rendered very satisfactorily the parts of the three Anabaptists. The orchestra and choruses, conducted by M. Séméladis, were also deserving of praise. The beauty of the dresses and scenery excited unanimous marks of approbation.

METZ.—*Le Pardon de Ploërmel* pursues its triumphal march, and the beauties it contains excite the enthusiasm of the public every evening.

BRUSSELS.—Last Thursday, *Le Pardon de Ploërmel* was given for the twelfth time. It continues to draw splendid houses. An accident, fortunately not of a grave character, was nearly interrupting the run of this new masterpiece of Meyerbeer. Mdlle. Boulach was injured on falling from the bridge, at the conclusion of the second act, and fears were entertained, for a moment, that she would not be able to finish the piece. After a notification from the stage-manager, Mdlle. Boulach, however, sang her part to the end. The new ballet, *Le Bijou du Roi*, by M. Henri Desplaces, has been successful.

GENEVA.—The first representation of *Le Pardon de Ploërmel* has just been given to a densely crowded house. The Genevese public warmly applauded the new opera, which has achieved a most brilliant success. The various artists acquitted themselves admirably, especially Mlle. Emon, in the part of Dinorah.

BERLIN.—Mlle. Artot and M. Carrion have sung at the concert before the Court, when Meyerbeer's *Schiller March* was performed. This magnificent composition excited the greatest enthusiasm. At the Royal Opera house a three-act opera, *Christine de Suède*, music by M. de Roder (the King's intendant), and ballet by M. Taglioni, has just been represented for the first time. A brilliant audience was assembled, and the work met with honourable success. At the end of the first act, Mad. Wagner (Christine) was honoured with a call.

ROSTOCK (Mecklenburg).—The *Pardon de Ploërmel* has just been produced with brilliant success. The execution was irreproachable, and the crowded audiences at the performances of this master-piece testified by applause and recalls, their satisfaction to the artists.

VIENNA.—The first Philharmonic Concert, under the direction of Herr Eckert, took place in the Imperial Opera House. Among the pieces played were Cherubini's overture to *Anacreon*, Beethoven's *Seventh Symphony*, and Berlioz's *Fée Mab*, scherzo from the symphony of *Roméo et Juliette*. This last piece was executed with a rare degree of perfection, and received with enthusiasm. The revival of Gluck's *Iphigenia in Tauris* attracted a large audience, and proved a complete success. Madame Dustmann rendered the principal part with immense talent. At the same theatre, Lortzing's opera, *Der Wilddiel* has been favourably received.

FRANKFORT.—*Le Pardon de Ploërmel* will be brought out very shortly. The rehearsals are terminated, and the management are only waiting for the completion of the scenery. Herr A. Dreyschock, the pianist, gave, on the 23rd January, a concert, attended by a numerous audience.

ST. PETERSBURGH.—It is now certain that *Le Pardon de Ploërmel* will not be produced before the 23rd January (4th February). It is the non-completion of the scenery, which is confidently asserted to be admirable, that has caused the delay. Mad. Charton, Calzolari, and Debassini, will support the principal parts excellently. The work will be given for the benefit of Mad. Charton, and the whole house is already let; it is impossible to obtain a place. Meanwhile, *La Traviata*, with Mlle. Balfe as the heroine, is to be given for the benefit of Calzolari, and *Le Prophète* for that of Tamberlik.—The day before yesterday, *Der Freischütz*, with new costumes, scenery, and appointments, was performed for the benefit of Mongini. The house was full, and the success achieved by Mlle. Lagrua very brilliant.—The same evening, at the French theatre, an extraordinary performance afforded the public an opportunity of hearing Tamberlik sing a French romance and a Russian one, and Mad. Nantier-Didié some Neapolitan songs. The two eminent artists were compelled to repeat their respective pieces, amidst the acclamations of the whole house, but it seemed as if the building itself would fall from the applause, when Tamberlik sang and repeated the famous romance of the Princess Kotschoubey Skjzité, with an expression and style peculiar to himself. At midnight, the performances concluded by the appearance of all the French artists, admirably grouped by Zichy, the celebrated painter, in an immense *tableau vivant*, occupying the whole stage, and most picturesque in its effect. The Emperor and Empress, as well as several members of the Imperial family, a crowd of high dignitaries, and the greater part of the aristocracy, witnessed this brilliant entertainment, got up for the benefit of one of the artists by his comrades.

LAND AT OXFORD.—The Conservative Land Society has just acquired its fortieth estate and made its first purchase in Oxfordshire. The property is called Fair Acres, and forms the south east point of the New Cowley district, which it is proposed to bring within the jurisdiction of the Commissioners under the Oxford Improvement Act. The land has a frontage on the Henley or London road, and the views from all sides are very picturesque, rendering the estate admirably adapted for building purposes. It is just under a mile from the city, and close to the suburb of St. Clements. It is the highest land in the whole district, rising from the valley of the Thames.

SHREWSBURY.—Mr. Walter Hay has had a purse of a hundred sovereigns presented to him by the patrons of music in Shropshire, as a recognition of professional services, &c., and in consideration of severe losses thereby incurred, in various spirited undertakings for the public amusement.

THE ANGLO-FRENCH ALLIANCE.

How many centuries have passed away,
Since God, in nature, working for man's good,
Rent cliff from cliff asunder, and decreed
That this should part of territory vast
Remain: but that disjointed piece of earth,
An island, self-contained, should ever stand,
Alone, for freedom's sake, inviolate!

How many a generation on those rocks
Have looked o'er sea and sky, and only seen
The other opposite: and deemed it fit
For foe, for rival, for aught else but friend!
The world was weary, weeping for their woes,
Their cries of pain and death in many a strife;
But now, in later years, a brighter light
Is shed upon the scene, and each can see
The folly of their courses, and the crime.
Long may the union of the races be
Reciprocal and firm; and enemies
May be by joint endeavours kept afar
From France and England: so may we
In the industrial arts of peace aspirers be
Which shall do most for human progress' sake.
In deeds no less than words we celebrate
The Anglo-French alliance: we give away
Our noblest daughter—she whose talents rare
Have charmed all her hearers: not less great
(Though far less widely known) her charity
To all who need her succour. She can raise
The heart bowed down with sorrow; she can feel
For grief and pain angelic pity soft,
And pour into the wound the oil and wine
Of kindness' gentle words—best remedy.

Let all Old England's children join in praise
Of her they know so well; they hear her oft,
In Handel's mighty strains, reminding them
Of Him who died "despised and rejected:"
Imploring them to come to Him for help,
Who, "like a lowly shepherd feeds His flock,"
And "gently leads the ewes that are with young."
Not less the woes of mortal Samson: she
Can draw the tear of pity for his grief;
He, strongest man on earth in blindness dark;
And she, like Israel's prophet in old time,
Implores his God to look upon his state,
And see "His servant weeping in distress."

If the great story of deliverance,
Which once in Egypt wrought, delight thee more,
Go hear the recitation of that plague
(The foulest of them all), when frogs appeared
In royal palaces; and wicked men
To blains and blotches sore were given over:
And learn from that, ye tyrants of the earth,
That there is One who judges all your ways,
And will avenge the wrongs of His poor folk,
And hold ye up, a warning to your race.

Let every one who has a heart to feel
Admire the tender pathos of her tones,
So gentle and so kind, that all who hear
Do reverence to her worth, and blessings pray
On her whose soul, reflected in her voice,
Proclaims her best and brightest of her kind.

And France must yield a son; and none so well
May join our daughter as the one who long
Has lived amongst us, and has borne his part
With manliness and truth for many years,
As English citizen. Long may he live
To show how well he values her we give
Into his keeping; and the great reward
Of her life's long devotion shall be his.
May many artists from this union spring,
The future generations to delight;
And may our sons and daughters reverence
Virtue and worth, as well as we do now.
They may their praises sing in smoother verse
Than we can; but they never will exceed
Our warm congratulations to the pair,
The Anglo-Dolby-Sainton-French alliance! J. T. N.

NOTICE.

THE MUSICAL WORLD may be obtained direct from the Office, 28, Holles-street, by quarterly subscription of five shillings, payable in advance; or by order of any Newsvendor.

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Every additional line (ten words) 0s. 6d.

THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 4TH, 1860.

THE Society for the Encouragement of the Fine Arts, whose agreeable *conversaciones* and *soirées* we have from time to time recorded in our columns, is beginning to realise the important and useful position to which it aspired at the outset of its career, as a guardian of the interests, and promoter of the progress, of Art. The distinguishing feature in the scheme of this Society is its comprehensive character, and the largeness of its views. Disdaining to confine its mission to any particular art or craft; looking to the common source of all Arts—the principles of the beautiful, which should rule in all, whatever their form of development—the originators of this Society have determined to unite the whole Art-family under a common roof, and with a common stock, and a purpose of mutual advantage before them. The idea is a good one, and has been carried out hitherto with an amount of success which is a guarantee of the ultimate result. Art-institutions have lent their rooms for the *soirées* of the Society, professional musicians have tendered their gratuitous services; and the consequence of this combined operation has been a series of entertainments which, for novelty and interest, have rarely been surpassed. Last week we recorded the proceedings at the Suffolk-street Gallery on Thursday the 26th January, when the Vocal Association, under the conduct of Mr. Benedict and Dr. Pech, sang English madrigals and part-songs in the presence of a noble collection of English pictures; and this, we believe, is but the prelude to a series of six similar entertainments which are to gladden the coming season.

But it is not only as a pastime that the Society "encourages" the Arts. The interests of Art as a profession are the objects of its solicitude; and regular meetings are to be held at the Society's rooms, 9, Conduit-street, for reading papers, and discussing questions affecting the Arts—for the distribution of prizes of honour in Painting, Sculpture, Architecture, Music, Poetry, and Engraving, &c. The copyright question in works of Art comes on for special discussion at an adjourned meeting appointed for the purpose on Thursday next: and to show that the Art to which this journal is more particularly devoted is not overlooked, we may mention that the third Thursdays in every month are to be set apart for the trial of new music, of all classes, not hitherto performed, and that a committee has been appointed, consisting of composers and professors of eminence, to make arrangements for the purpose.

With such labours before it, and already so zealously commenced, this Society is entitled to the consideration of all artists and lovers of Art, and, we doubt not, will receive a full measure of their support.

THANKS to the exertions of M. Listener, we find ourselves in possession of a treasure, which, a fortnight since, was supposed to be beyond the reach of human industry—a biography of M. Grassot.

This celebrated comedian, whose baptismal names were Jacques Antoine Louis—not Auguste—was born at Paris in the month of January, 1800. After dabbling a little in commerce and paddling a little in private theatricals, he became member of a provincial company that played at Rheims and in the adjoining district, his department being that of second low comedian (*second comique*) with an occasional elevation into the business of Vernet and Legrand.

It is not till the year 1833, that we can with certainty look for him at a Parisian theatre. In that year we find him playing very small parts, with still smaller success, at the Gymnase, while his wife, who calls herself Mad. Auguste, and came with him from Rheims, is making a very creditable figure at the same house, in parts previously assigned to Mad. Volnys. In 1834, the fame of the lady, not of the gentleman, has reached Rouen, and thither she goes, engaged as "jeune première," followed by her husband, who is without any engagement whatever. Nevertheless his light shines, under a bushel though it be, and in 1836 he is a leading comedian at the Rouen Theatre, blessed with principal parts.

Some two years elapse before the provincial mythos of Grassot comes to an end, and he stands before the world as a Parisian fact. In July, 1838, he makes his *début* at the Palais-Royal, and is welcomed with critiques written for the express purpose of showing how much he is inferior to Odry. However, people gradually become accustomed to the peculiarity of his humour, and if anyone wants to know his whereabouts during the twenty years following his *début*, the play-books of the pieces produced at the Palais-Royal will give the amplest information.

In 1858, he sets off for the South, hoping to recruit his health, and strengthen his voice, which is becoming weak, and after a few month's absence, he returns, not with a new voice, but with the recipe for a new punch, since celebrated as the "Punch Grassot." In July, 1858, he re-appears, and creates funny parts, but they draw tears from the spectators, who perceive that his recovery is impossible. In June, 1859, he retires, with a pension from the theatre, which he ekes out by authorising the sale of his punch. On the 18th ult. he dies, and a few days afterwards he is buried in the church of St. Roch, the funeral oration being spoken by M. Dormeuil père.

[If any malicious person wishes to diminish the value of our information, by telling us that a life of Grassot by M. Mirecourt was published some years since, we beg to inform him that he may spare his pains, as we know that fact already.]

LAST week, in speaking of various comedy subjects which contemporary French dramatists have turned to good, bad, and indifferent account, we omitted to mention the Parisian fathers, whose misdoings have suggested to M. Alexandre Dumas fils, *Le Père Prodigue*, and to two other writers a work of a similar nature—exposing, that is to say, the prodigality of governors—entitled *M. Jules*. It appears from the two productions, which were given almost simultaneously, that the young men of Paris are a good deal bored by their fathers, and in a very original manner. In the comedies of Plautus and of Molière—not to mention a few others—we

find a number of respectable old men worried by their sons, who get into debt, run away with pretty but portionless girls, and behave generally with the absurdity befitting their age. The modern dramatists of France have changed all this. The son, it appears, is now a sober, sedate personage, while wildness and recklessness are the attributes of the father. The *Père Prodigue* wastes his substance, and *M. Jules* would often have had to feed upon husks but for the timely aid of his son, who relieves him from time to time with five-franc pieces. We speak of *M. Jules* and *Le Père Prodigue* as works identical in purpose, and they, in fact, bore the same suggestive titles until the authors of the former altered the name of their piece out of deference to M. Dumas fils. At present the only important difference between the two is found in the treatment. M. Dumas fils seems to have gone to work with a serious intention, as if believing in the prodigal father as a type; while the authors of *M. Jules* have apparently only thought of the ludicrous effects that might be produced by contrasting a boyish, pleasure-seeking father, with a serious, venerable son. There is something disgusting in both these comedies, but the least offensive of the two is, to us, that in which the writers make no pretence of working out their subject philosophically. A burlesque in which men play the part of women is bad enough, but it is, at all events, better than a serious piece in which an attempt should be made to show that in actual life men *do* behave like women, and women like men.

As we never studied the fathers very much—having, to tell the truth, principally confined our attention to the daughters—we cannot say positively that the Parisians are wrong in viewing their progenitors with a mistrustful eye. But it appears to us that the relations between father and son are, somehow or other, out of joint in Paris. We were not born to set them right, but we should like to know how it happens that, in the opinion of these popular dramatists, the fathers have at present the vices of youth, and the sons the prudence (which in excess is also a vice) of old age. Is it that the sons have degenerated, and are now utterly feeble, or are the fathers alone bad, and are the young men of the present day really so virtuous that they have cause to be ashamed of them?

CROSBY HALL.—On Monday evening a juvenile pianist. Master George Fox, gave his second annual concert, with great success, judging from the large audience who attended, and the enthusiastic applause bestowed upon all the artists. The programme consisted of a string of ballads, cavatinas, pianoforte solos, songs, duets, &c., in the usual "benefit concert" form. Several songs, however, were well sung; among them we may single out Mr. Frank Mori's "Who shall be fairest," given with spirit by Mr. Fabian, who possesses a nice tenor voice, though of limited compass, and Rossini's "Largo al factotum," sung capably by Mr. Leonard, and vociferously encored. Mr. Leonard possesses a fine bass voice, of great power and extensive compass. He made his first appearance in public on the present occasion, and his success was decided. He will become, no doubt, a great acquisition to our concert rooms. Mr. Leonard, besides joining Miss Vincent and Mr. Fabian in a trio by John Barnett, and Miss Louisa Van Noorden, in a duet by Verdi, sang Brinley Richards' "Suliste War Song" with immense spirit, and produced a commensurate effect in it. Master Fox, who has considerably improved since he was last heard in public, played a fantasia by M. Leybach, Weber's "Invitation pour la Valse," and a nocturno by Döhler, showing in all of them careful training. With judicious instruction and perseverance, Master Fox will no doubt attain considerable efficiency as a pianist. Mr. Frank Mori accompanied.

LETTERS TO THE EDITOR.

MISS CATHERINE GERARD.

SIR,—My attention has been drawn to your notice of Mr. George Forbes' concert at the Eyre Arms' Concert Room, on Monday the 23rd instant, in which your correspondent says: "Miss Gerard attempted in vain Pacini's 'Il soave è bel contento.'"

The only construction which this sentence can bear is this,—that I failed to complete the performance of the cavatina, a construction which involves a direct untruth. I beg to inform you that I executed the cavatina completely, and, had necessity for it existed, could have repeated it still more elaborately.

Further, I beg to inform you, that I subsequently sang "Tell me my heart," which your correspondent does not mention, and which, I am told, obtained more applause than any other solo sung during the evening.

In justice to myself, I must in conclusion request that you will give me the insertion of this in your next impression, in contradiction to the misleading and ungenerous critique of your correspondent. I am, sir, yours truly,

January 31st, 1860.

CATHERINE GERARD.

SIR,—I inclose you a paragraph from this month's *Musical Times*, commenting upon my performance of "Il soave è bel contento," at the St. John's Wood Assembly Rooms, on the 23rd ultimo. Do me the favour to compare it with your critique. I am, sir, yours truly,

February 2nd, 1860.

CATHERINE GERARD.

SIR,—Accidentally catching sight of the *Musical World* of last Saturday at a professional friend's here last evening, I was struck with the unfriendly tone adopted by your reporter towards "a struggle for future fame" at a concert at St. John's Wood on Monday the 23rd instant, where I happened, with a professional friend, to be present. I allude to a lady *débutante* of last season,—I believe a pupil of Signor Garcia's (but of this I am not quite certain). Your critic writes: "Miss Gerard in vain attempted Pacini's 'Il soave è bel contento;'" this must be a mistake, and decidedly not a kind one. I was about the centre of the room, and should say (and my ear is not an unpractised one) that cavatina was executed with considerable ability, and the difficulties compassed with an ease unusual in a lady so young in the profession. She afterwards sang Bishop's "Tell me, my heart" in an equally creditable style, which was nearly redemanded, and contributed her fair quota to the success of the concluding trio, "Voga, voga," in which Miss Lascelles and Signor Beletti sang with their accustomed excellence. Of these two performances your reporter fails to speak! which appears to me not dealing over kindly with that lady. Yours faithfully,

VERITAS.

Liverpool, February 1st, 1860.

THE CRITIQUE.

"Miss Gerard sang the cavatina, 'Il soave è bel contento,' most brilliantly. The melody was ornamented by a variety of cadenzas, which were neatly executed. The music was altogether pleasing and well performed."

[We have much pleasure in laying Miss Gerard's communications before our readers; but the confidence we are accustomed to entertain in the impartiality and capability of our suburban reporters—one and all—rests unshaken.—Ed. M. W.]

THE LONDON GLEE AND MADRIGAL UNION, &c., have attracted highly fashionable audiences during the week. They have announced for next week (their last), a selection every evening from the compositions of Sir Henry Bishop, and, for their morning performance, a miscellaneous programme made up from the most admired pieces given at former concerts will be sung. Mr. Edward Land will, as usual, have the direction of the performances.

MR. AND MRS. HOWARD PAUL are filling the St. James's Hall with fashionable audiences. Their entertainment is now one of the most attractive in the metropolis.

ROYAL ENGLISH OPERA.

A NEW operetta, in one act, entitled *Romance!* was produced on Thursday evening, and served for the formal *rentré* of Miss Louisa Pyne and Mr. H. Harrison, who (excepting on two occasions when the *Crown Diamonds* was given), during the run of Mr. Alfred Mellon's opera, *Victorine*, have been recruiting their strength, after the severe labours of the season. *Romance!* is the composition of Mr. Henry Leslie, and the *libretto* is from the pen of Mr. Palgrave Simpson. Nothing can be simpler than the story. It is, in fact, a mere incident, in which a romantic widow is weaned from her idol worship for a highwayman. The incident is not new, but Mr. P. Simpson has wrought newly with his old materials. There is mirth as well as interest in the plot, and the situations lie well for music. This little story has been illustrated in a highly spirited manner by Mr. Henry Leslie, who, in the music to *Romance*, has accomplished his maiden operatic essay with perfect success. He has gone to work evidently *con amore*, for in every instance the score betrays the ardent musician no less than the earnest thinker and worker. As a first effort for the stage, praise too high can hardly be awarded to the music. We are not now going to enter at length upon its merits. Enough at present to say, that the airs are generally grateful and effective, the concerted music fluent and smooth, and the instrumentation clear and sometimes ambitious. At first the audience were not particularly demonstrative; but they warmed as the piece went on, and became quite enthusiastic at the fall of the curtain. Everybody was called for, and then Mr. Leslie had to appear. The applause was universal. There was not a dissentient voice to mar the complete success of the new operetta.

The pieces which seemed to please most were, ballad, "Poor silly heart," sung by Miss Pyne and encored; duet, "Oh! 'tis dreadful!" by Miss Thirlwall and Mr. George Honey (this pleased the connoisseurs); serenade, "Look forth, beloved maid," by Mr. Harrison, encored; part-song, "Welcome, Spring," encored; and concerted piece, "We've met and spoke," the last movement of which, owing to its own merits and Mr. Harrison's energetic singing, was received with acclamations, and repeated. The operetta terminates with a *rondo bravura*, which derived its chief effect from Miss Louisa Pyne's fluent and admirable singing, and which brought down the curtain with great applause.

The cast of the operetta includes four artists only—a small part played by Miss Woodward is scarcely worth mention—and Mr. Leslie has shown much tact in fitting the singers. Mr. Harrison acts the fictitious highwayman with infinite spirit, and sings in his best manner. Miss Pyne has little to do but to look romantic, which she does to perfection, and her singing throughout exhibited scarcely a flaw. Mr. Honey's antics and terrors make the audience laugh heartily, and Miss Thirlwall sustains with becoming ease the character of the wife of a silly mayor.

Mr. Vincent Wallace's opera, *Lurline*, is announced, and will be put into immediate rehearsal. What now have the sticklers for national opera to say against Miss Louisa Pyne and Mr. Harrison?

MONDAY POPULAR CONCERTS.

At the tenth concert, on Monday evening, the instrumental portion of the programme was taken from Beethoven. Herr Molique made his first appearance at the Monday Popular Concerts, a fact entitled to special record, since the absence of the name of so renowned a violinist had long been a matter of surprise, the great German *virtuoso* being particularly famed for his quartet playing. Herr Molique, however, would, we are informed, have played at the St. James's Hall at an earlier part of the season, had not certain engagements prevented his attendance. That he has appeared is matter of congratulation to all lovers of chamber music.

The programme of Monday last indicated no falling off, and may stand comparison with the best of its nine predecessors. It was as follows:—

PART I.

Quartet in F, Op. 18	...	...	Beethoven.
Duet, "Vaghi colli"	...	...	Winter.
Song, "May-dew" ...	...	...	W. S. Bennett.
Song, "The Bell-ringer"	...	...	W. V. Wallace.
Sonata Pastorale in D major, Op. 28	...	...	Beethoven.

PART II.

Sonata in G major, Op. 96, pianoforte and violin	...	...	Beethoven.
Song, "The first Violet"	...	...	Mendelssohn.
Song, "O, tell me, shall my love be mine"	...	...	H. Smart.
Trio, in C minor, Op. 1	...	...	Beethoven.

Conductor—Mr. Benedict.

Among the most admired of the instrumental performances—taking applause as a sign of admiration—was the sonata in G major, in which pianist and violinist each put forth his utmost strength. Finer playing, indeed, is rarely heard, and Mr. Hallé and Herr Molique left the platform amidst the plaudits of the entire audience. Scarcely less interesting was the Trio in C minor—the "*Opus 1*" of the Musical Titan—and which, of course, was executed to perfection by three such eminent hands (Piatti being the additional one). That such a work should be played last was to be regretted; but, as Dogberry says, "An two men ride of a horse, one must ride behind;" and something must be given for the finale. All the amateurs, as a matter of course, waited to hear the last note.

Mr. Charles Hallé played the *Pastoral Sonata* in his most finished and intellectual manner, and was recalled with enthusiasm at the end. Herr Ries and Mr. Doyle supported the second violin and viola with their accustomed ability and zeal, and the first quartet was one of the greatest treats of the evening.

Miss Susannah Cole, now one of our best *soprano* singers, gave Professor Bennett's beautiful song with so much expression and in such sweet accents, as to elicit a warm encore. The lady, however, only bowed her acknowledgments. Miss Cole, in her other song, "My mother bids me bind my hair," was no less happy. Miss Palmer took Mr. Wallace's new and most charming song a little too slow. In other respects there was nothing to criticise. Miss Palmer's feeling is always genuine, and her taste seldom to be called to account. In Mr. Henry Smart's ballad her singing was all the composer could have desired.

MR. J. DISTIN, SEN., gave, what he announced as his "Grand Retiring Benefit Concert," at Exeter Hall, on Wednesday evening. We are sorry to say there was by no means an overflowing attendance, and this in despite of the attraction of many popular, and one or two eminent, names figuring in the programme. When such artists as Madame Catherine Hayes, Madame Rudersdorff, Misses Susanna Cole, Stabbach, Ransford, Laura Baxter, Lascelles, and others, together with the London Glee and Madrigal Union, and the Orpheus Glee Union, in the vocal department; with Mr. Viotti Collins, Miss Medora Collins, and Master Drew Dean, among the instrumentalists, fail to attract in such a locality as Exeter Hall, the fault must be in something else besides the performers. The truth seems to be, that people now-a-days, when they make up their minds to go to a concert, consider *what* they are to hear, not, as they used to do, *whom* they are to hear. Music is preferred to the interpreters, unless in the case of some extraordinary attraction, such as Mr. Sims Reeves, Herr Joachim and others, whose names are beacon-lights that allure afar. Mr. Distin's programme was of that desultory kind that could interest nobody, and persons who would be delighted to hear the same singers in a worthier selection, preferred remaining away. How in any other way is it possible to account for the wretched attendance that greeted the last summons of an old favourite to perform an act of kindness in his behalf? There is a limit to every thing, and the miscellaneous concert, once so popular with the music-going public, has seen its last day.

NEWCASTLE-ON-TYNE.—APPOINTMENT OF ORGANIST TO THE TOWN HALL.—On Tuesday and Wednesday last the candidates for this appointment underwent an examination, when Mr. Wm. Ren, of London, was declared the successful competitor. The professional umpires were Mr. Henry Smart and Mr. W. T. Best, and it is gratifying to record that their recommendation was promptly confirmed by the Town Council, on Wednesday last. There were nine candidates.

OPENING OF THE NEW HARMONIUM, MALEW.—On Wednesday evening last, the new harmonium for the parish school of Malew at Ballasalla, was opened in that building in the presence of a large number of spectators. As the cost of the instrument was not altogether defrayed by subscriptions, it was decided upon opening it by a tea festival, in order to raise the deficiency. An excellent tea was provided for the occasion by eleven ladies of the parish, and justice having been done thereto by about 200 guests, the choir, accompanied on the harmonium by W. H. Gill, Esq., sang several choruses, rounds, &c., in a manner that elicited the warmest applause of the company. A beautiful set of dissolving views were then exhibited, whilst appropriate airs were played on the harmonium; and the national anthem having been sung, and several rounds of hearty cheers given for the Vicar, the tray-givers, the ladies who raised £8 by their bazaar, &c. &c., the company parted, all apparently delighted with the entertainment. No pains were spared by the worthy master and mistress in decorating the room. The harmonium itself, one of Evans's, is, in the opinion of all who have tried it, very superior; the tardiness with which instruments of this kind generally answer to the touch, and the harsh preponderance of the bass over the treble, have both been overcome by Mr. Evans: whilst the clear, flute-like tones of the treble, the deep diapason of the bourdon bass, the great volume of sound, and the exquisite motion of the wind-indicator, are beyond description.—*From the Manx Sun, Isle of Man.*

HARROW SCHOOL.—A concert given by Mr. J. B. Turner, took place in the Speech Room, on Tuesday morning, and was attended by the Rev. H. M. Butler, M.A., the head-master, the master, and young gentlemen of the school, also by the principal families of the surrounding neighbourhood. A very interesting programme was provided, in which Mozart's famous duet for two pianofortes, admirably played by Mr. Walter Macfarren and the *bénéficiaire*, formed a prominent feature. Mr. Turner also played in a highly characteristic manner Herr Pauer's *Cascade*. M. Sainton contributed two solos, executed in his usual masterly style, and the vocal music was supported by Miss Dolby, Miss Banks, Miss Fanny Rowland, and Mr. Wallworth, who enriched the programme by a number of solos and concerted pieces in their best manner. Miss Dolby was in capital voice, and created a great sensation in her three songs, "The Spirit Song," and "The Hundred Pipers," being encored, the latter with enthusiasm. Miss Banks in "Ye Bayliffe's daughter," Miss Fanny Rowland, by her chaste and expressive rendering of "The beating of my own heart," and Mr. Wallworth in "I'm a roamer" (all encored), likewise carried the entire suffrages of the audience; and, to sum up, the concert was most enthusiastically received throughout, and appeared to give the utmost satisfaction to all present.

LEICESTER.—(*From a Correspondent*).—The eighth of Nicholson's "concerts for the people" was given on Monday evening, and to a crowded audience. The chief vocalists were Miss Fanny Reeves and Mr. Elliot Galer (both favourites here), who were received with great favour. Especial mention may be made of Miss Fanny Reeves's ballads, "Barney O'Hea," and "If I could have my way," and of Mr. Galer's "Death of Nelson." The duet, "O Maritana," must also not be forgotten. All of these were encored. A popular ovation also awaited Mr. Nicholson on his appearance to perform a flute *fantasia* on national airs. This was also persistently redemanded, but Mr. Nicholson contented himself with bowing his acknowledgments. An efficient little orchestra performed two overtures in excellent style, a *Polka de Concert* with cornet *obligato* (played capitally by Mr. J. A. Smith), and for the first time in Leicester a selection from *Dinorah* (arranged by Mr. Nicholson), with the principal *morceaux* of this beautiful opera adapted as solos for the chief instruments. The romanza, "Fanciulle che il core," "The Shadow Song," and the famous "Sancta Maria," will, since Monday evening, ever be favourites with the Leicester musical public. Altogether this may be pronounced one of the best concerts of a very excellent series. The next concert takes place on the 13th of February, when, for the first time in Leicester, Handel's "Dettingen Te Deum" will be given by The Leicester New Philharmonic Society. A selection from the *Messiah* will complete the programme, thus making a "Handel night." To render this performance as perfect as possible, Mr. T. Harper

has been engaged as principal trumpet. *En passant*, it may be mentioned that Mr. Willert Beale's great touring party (Sivori, Bottesini, &c.), visit Leicester on the 7th of February, under Mr. Nicholson's auspices, and that *Elijah* is to be performed on the 26th of March, with Mr. and Mad. Weiss, Miss Palmer, and Mr. Sims Reeves as principal vocalists, so that there is plenty of good music yet in store for the Leicester people before the close of the season.

GREENWICH.—(*From a Correspondent*).—A concert was given on Thursday evening, at the Lecture Hall, by Mr. Henry R. Morley, which attracted a numerous and unusually brilliant attendance. This was not to be wondered at, when the names of such artists as Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, Miss Arabella Goddard, and M. Sainton, were set forth among others in the programme. Indeed, a more powerful array of talent is seldom met with in London on any one occasion, except at the most *recherché* concerts of the season. To the above we must add Miss Eleanor Armstrong and Mr. G. A. Cooper. The chief vocal points of attraction were Mr. Sims Reeves in "Adelaida," accompanied on the pianoforte by Miss Arabella Goddard, enthusiastically applauded; Madame Clara Novello in Benedict's rondo "Prendi per me sei libero," encored; Mr. Reeves in the "Last Rose of Summer," encored; Miss Dolby in M. Sainton's Romance, with violin *obligato*; and Mad. Clara Novello and Mr. Sims Reeves in the duet from *Rigoletto*, "E il sol del amina." The last was introduced, as Mr. Morley expresses in the prospectus, to gratify those who several years since had the pleasure of hearing a specimen of two-part singing unequalled. Miss Eleanor Armstrong, pupil of Mr. Frank Mori, has a pleasing soprano voice, and does no discredit to her master; she sang the shadow song from *Dinorah*, and Mr. Mori's pretty ballad, "Where art thou wandering?" two trios by different composers—"Memory," by Mr. Henry Leslie, and "Hearts feel that love thee" (*Athalie*), by Mendelssohn—the former song by Miss Eleanor Armstrong, Miss Dolby, and Mr. Sims Reeves, and the latter by Mad. Clara Novello, Miss Eleanor Armstrong, and Miss Dolby, were also among the noticeable performances of the evening. Miss Arabella Goddard played Thalberg's *fantasia* on *Masaniello*, and Mr. Benedict's on "Where the bee sucks." The first was tumultuously applauded; and Mr. Benedict's piece being encored with rapture, Miss Goddard, by particular desire, substituted Thalberg's "Home, sweet home." More perfect pianoforte playing was never heard at Greenwich, or indeed elsewhere. M. Sainton performed the slow movement and *finale* from Mendelssohn's violin concerto with the utmost brilliancy and artistic finish, besides his own solo *Introduction et valse de concert*. Mr. Morley, as everybody knows, or should know, is organist of the parish-church of St. Alphege, and an enterprising music-publisher to boot. The concert on Thursday was his second this season, and, as per announcement, his last. Should not its success rather stimulate him to give another ere the London season dazzles in its rising the mental vision of the Greenwich population.

DUBLIN.—It is a long time since the public had an opportunity of hearing better concerts than those that terminate this evening at the Rotunda. In the first place, the *corps* comprises no less than eleven performers—namely, Mesdames Corbari, Badia, and Fiorentini, Herr Reichardt, Signor Tagliafico—vocalists; Mr. Brinley Richards, Signor Sivori, Sig. Bottesini, Herr Engel, and Mr. Hutton—instrumentalists. In this unusually large company there is not one inferior artist, whilst several of them rank exceedingly high in their profession. Reichardt and Tagliafico are well known. The former is a sweet tenor; the latter is associated with some of the best sustained Italian operas that have ever been produced in Dublin. Mr. Brinley Richards is a favourite with all pianoforte players. As a composer his skill is undoubted, and Signor Sivori is a justly renowned performer on the violin. His style is particularly pure, and not disfigured by studied eccentricities. Bottesini is a *contra basso* altogether unrivalled; in Herr Engel the Dublin public have become acquainted with a perfect master of the harmonium; and everyone is aware of Mr. Hutton's qualifications as a conductor. The lady artists, Mesdames Badia, Corbari, and Fiorentini, are all excellent—much better, indeed, than are generally heard in concert-rooms, otherwise they would not have been engaged for the Philharmonic concert. The Lord Lieutenant has signified his intention of being present at the final concert, this evening.—*Evening Packet.*

W. A. MOZART.

BY OTTO JAHN.—(FOURTH PART.)

(From the *Niederrheinische Musik-Zeitung*.)

I.

We do not think we could begin a new annual volume of the *Niederrheinische Musik-Zeitung* better than by announcing the appearance of the fourth part of an artistic biography, the equal of which we should seek in vain among the literature of all civilised nations. With the fourth part of his work, Otto Jahn has given the finishing touch to the monument he has erected to the greatest master of any age—a monument which not only, like a sculptured memorial, recalls to our mind and renders present to us him in whose honour it was raised, but which breathes intellect and life in every page, and opens the gates by which we arrive at the depths of genius. The work, too, is a monument of that earnest industry peculiar to the scholars of Germany. But, however meritorious industry and labour, together with thorough and conscientious investigation, may be, their invaluable results give the author only a partial right to the acknowledgments and gratitude of his contemporaries. That which, in the eyes of the musician and the lover of art, imparts to this book its greatest value, is not so much its historical as its critically æsthetical contents. The analyses of Mozart's works afford us a clear insight into the master's process of working, for the author penetrates, as far as it is permitted to human eye to penetrate, into the mysterious mode in which genius creates, and then exhibits to us, with conscious clearness, and not with fantastic sentimentality, the perfect beauty of the completed work of art, measuring and proving its truthfulness by the agreement which exists between its purport and its form. A rich treasure of musically æsthetical knowledge is contained in this book, especially in the last part, whose worth, when compared with the shallowness of our present art-philosophy, cannot be too highly estimated. May this treasure be drawn upon in every possible manner—that is to say, in the best acceptance of the words—in order that it may become the common property of all establishments for musical education, and in all circles where musical art is loved and practised, as well as in all those where men discuss and gossip about it. It is impossible to find a more powerful antidote against that stupor of healthy feeling for what is musically beautiful, which has overpowered a portion of the youth of the present age, than Mozart's music, the explanation of its essential qualities, and of the reasons of its especial beauties, as conditions of musical beauty generally.

Before we notice the rich contents of the fourth part, now before us, we cannot refrain from at once giving, in proof of what we have said, out of the first section (Book four, 12), which treats of Mozart's pianoforte music, a few of the principal passages referring to the *sonata* (the fundamental form, at the same time, of the symphony, the quartet, etc.).

"After the contrapuntal treatment of a theme in the strictly close style was abandoned, there arose in the development of the sonata, as the starting point, the characteristic extension of certain motives, in opposition to the free style with figures and passages, and particularly, side by side with the principal theme, a second theme, independently enounced, and, by sharply defined limits, standing prominently forth, which, in conformity with a rule soon established, commences in the dominant of the principal *major* key (C major, G major), or on the parallel of the principal *minor* key (C minor, E flat major), these are the two principal supports of the movement: their farther working-out, their connection, by means of intermediate members, and the conclusion of the part, were not fixed by rules, except in so far as that the conclusion of the part followed in the dominant. In the place of a more or less elaborated transition into the principal key, came the important second part, the working-out. One or more of the motives used in the first part, or even completely new ones, are subjected to a treatment, at one time more peculiarly harmonic and at another thematic, which—by causing, with vivifying force, blossoms and fruit to spring forth from the germs contained in the former part—heightens the

interest, and, at the same time, organically effects the return to the first part; here, also, is artistic strength concentrated, geniality and mastery being especially manifested in the modulation and return to the first theme. The repetition of the first part takes place with various modifications, partly necessitated by the fact that the second theme now appears in the principal key, in which the movement closes; besides this, there may be introduced changes in the grouping of the separate elements, abridgment or extension of certain details, but especially a lengthening and heightening of the conclusion, which cause the first part repeated to appear as the third, not only as regards its arrangement, but its importance.

"Mozart found these elements and their organisation ready to his hands, but he extended and stamped them in a manner corresponding to his own nature. With him, the second theme, which is here the principal subject of consideration, not only appears as an independent one, as it is always very definitely announced, but, in its whole character, as a counter-theme to the principal one, which, as such, stands out prominently in a remarkable manner from the mass of the whole part. It is in the formation of the themes, however, that Mozart's peculiarity is especially exhibited; its most prominent character is vocality (*das Gesangs-mässige*), in which Nägeli (*Vorlesungen über Musik*, p. 156), in consequence of a one-sided view of the freedom of instrumental music, beheld an abuse of style, and the ruin of pianoforte playing. We may say much more truly that Mozart essentially promoted what Ph. E. Bach considered to be the task of the pianoforte player and composer (I., p. 10), and what Haydn adopted from him, namely, the task of writing vocally. There is a fact, too, which is not without significance: Mozart's musical education commenced with vocal music, and his inclinations tended towards it in a higher degree than was the case with the composers above mentioned. Just as the pianoforte composer gave up the polyphonic style, and just as it was no longer a question of inventing a theme, to be worked out in certain forms according to rule, but of free melody, capable, by its beauty and symmetry, of becoming the satisfactory expression of artistic feeling, song necessarily became the starting point for the formation of melody. We would not say that certain forms created for song should, without more ado, be transferred to the pianoforte; these could only constitute an analogy, and the laws on which they were based must necessarily be applied in conformity with the exigencies of the nature of the instrument. Hence, we never find in Mozart's pianoforte or instrumental compositions generally the forms of the Italian *cantilena*; a cursory glance at his Italian operas will prove the difference in the treatment of the melody. Where, in the instrumental works, there is any affinity with vocal compositions, it points to German opera, especially *Die Zauberflöte*, and this is very intelligible, for, in his instrumental music, Mozart gave his feeling the nearest and natural form of expression, without, as in Italian opera, being restricted to any particular form; as, in German opera, he treated song with the same freedom, the inevitable result was that the forms, already developed, of German instrumental music, presented him, in many points, support and analogies. The general conditions of a beautiful melody, as grounded on the mutual relations of interests, rhythms, and harmony, were perfectly appreciated in the pianoforte compositions. Each separate melody is completely developed as well as symmetrically organised, and possesses in itself character and significance, an excellence of formal construction, rendered still more striking by that peculiar charm or harmony and delicacy inseparable from Mozart's being. In the execution of such melodies the most beautiful excellence or Mozart's pianoforte-playing, that something which, according to Haydn's assertion, went to the heart, was perhaps especially prominent; it is sometimes astonishing how, for instance, in the concertos, the principal effect is concentrated on the execution of a long, simple, and sustained melody, which he must have understood in a masterly manner.

"To this advance in the song-like and significant treatment of the separate melody is joined an extraordinary richness of melodies generally. In the place of those connecting members which usually form runs and passages deduced from the prin-

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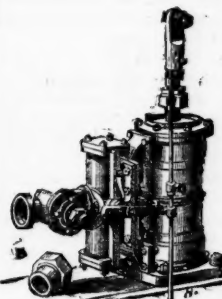
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"OH! TAKE ME TO THY HEART AGAIN!"

Poetry by JESSICA RANKIN.

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Oh! take me to thy heart again!
I never more will grieve thee;
All joys are fled and hope is dead
If I indeed must leave thee.
Forgive the wild and angry words
This wayward heart hath spoken;
I did not dream those cherished chords
So lightly could be broken.

Oh! take me to thy heart again.

I think how very sad and lone
This life would be without thee;
For all the joys my heart hath known
Are closely twined around thee.
Oh! teach me to subdue the pride
That wounded thee so blindly;
And be once more the gentle guide
Who smiled on me so kindly.

Then take me to thy heart again.

"I'M NOT IN LOVE, REMEMBER."

Poetry by JESSICA RANKIN.

Price 2s.

Prithce tell me, gentle air,
Why my heart is full of care,
And why no pleasures charm me?
It is not Love torments me so:
I scorn the wily urchin's bow,
His arrows cannot harm me!

I try to sing—my voice is sad!
I sleep! but then 'tis just as bad—
Such gloomy things I dream on!
Can you not tell? nor you? nor you?
Oh then I know not what to do
To charm away the demon.

I sometimes think, if "I know who"
Were here, he'd tell me what to do,
To bid the demon slumber!
Could I but hear his voice again,
I'm sure 'twould cheer my heart—but then
"I'm not in love, remember!"

I'm not in love, remember.

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